



EMIGRE

Piet E. Schreuder

Editor

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35 Ways to Congratulate a Bridge

A Fresh Look at the Brooklyn Bridge *Travel & Leisure*, March
Not One Shall See It and Not Feel Prouder to Be a Man *Southwestern Magazine*, April
Ein Jahrhundert-Bauwerk und gerade hundert Jahre alt *Frankfurter Allgemeine Magazin* (Germany), April
Happy 100th for 8th Wonder of the World *New York Post*, April
Singende Seile *Der Spiegel* (Germany), April 25
Ein Lieblingsschüler Hegels hatte die Idee *Welt am Sonntag* (Germany), April 24
A Bridge Between Two Centuries *The New Jersey Record*, April 28
Brooklyn's Magnetic Bridge *Psychology Today*, May
Eine Hängematte zum Träumen *Die Zeit* (Germany), May 13
Een teken van menselijke verbroedering *Trouw* (Holland), May 13
Brooklyn's Glory Road Marks a Century *The Memphis (Tenn.) Commercial Appeal*, May 19
Amerikas "achtes Weltwunder"—Schöpfung eines Deutschen *New Yorker Staats-Zeitung und Herald*, May 21
Heights Prepares to Host Thousands as the Bridge Celebrates Her 100th *The Brooklyn Paper*, May 21
Lichtgolven op de retina van het oog *NRC/Handelsblad* (Holland), May 21
Ed Schilders spreekt huis van de Brooklyn Bridge *Nieuwsblad van het Zuiden* (Holland), May 21
Neither Gale Winds Nor Elephants Swayed Span *New York Post*, May 23
100 Candles Blaze in Birthday Glory of B'klyn Bridge *Daily News*, May 24
Brooklyn Bridge, "The Only



Bridge of Power, Life and Joy," Turns 100 Today *The New York Times*, May 24
It May Outlive the City Itself *New York Post*, May 24
City Alight with Joy! *New York Post*, May 25
An Off-Sold Bridge Becomes a Centenarian *Akron (Ohio) Beacon-Journal*, May 25
City or Borough, Dodgers or No Dodgers, Brooklyn is Brooklyn *The New York Times*, May 25
Brook-

lyn's Party to End All Parties *Newsday*, May 25, 1983
Veinte Mil Desfilaron al Través del Puente *Diario-La Prensa*, May 25
Dazzling Centennial for a Heroic Span *The New Jersey Record*, May 25
A Radiant 100-year-old *The Baltimore Sun*, May 25
Puente de Brooklyn Cumple Cien Años *Santo Domingo (República Dominicana)*, May 25
Brooklyn Bridge is Hailed on its 100th *The Virginian-Pilot*, May 25
Vuurwerk voor honderdjarige brug *Het Parool* (Holland), May 25
Hiep hoera voor de brug! *De Telegraaf* (Holland), May 25
Wow! What a Birthday Party It Was! *The Brooklyn Phoenix*, May 26
Brooklyn Loves Her Bridge, Pours Out for Parade *The Brooklyn Paper*, May 26
The Great Bridge that Binds *Newswatch*, May 30
Bridge *The New Yorker*, June 6

這是一個一百年前的一八八三年五月廿四日慶祝有確命橋落成的盛況。廿四日定為「人民日」。

報社編譯

FROM THE EDITOR

Walking down Montague Street in Brooklyn Heights just a few hours after our arrival in the U.S. on Friday, May 20, the bridge seemed

to be literally everywhere: in the windows of all the shops—and of private homes, too, as we noticed later on—on posters, on t-shirts, on the labels of wine bottles, in every newspaper. Residents of the

Heights were probably used to all this hoopla by now, but you can imagine how overwhelmed we four travellers from Holland were. We had just spent seven hours in an

(continued on page 2)



Editor/designer: Rudy VanderLans

Editorial consultant: Alice Polinsky

Distribution, promotion and editorial assistance: Elizabeth Drenn

Typeface designer: Susana Licko

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"A dangerous element." Herb Van Emmeren

"Abominably bad." Jeffrey Seldner

"A soul-less, initiative, grease-stained, typographic job that doesn't work." Kane C. Sweet

"A friendly man who poses, with no justification, as a designer." Gerrit Noordzij

Piet Schreuders



Piet Schreuders was born in the Huiszolder (Chotterbeld), Holland in 1951. He studied Dutch in Amsterdam, but soon after established himself as a self-taught graphic designer. He has worked for the Rijksmuseum in Amsterdam, various publishing and record companies, the VPRO is national television broadcasting station and a host of other clients from local printers to renowned national or international. In 1975, he became editing the magazine in Sophisticated Magazine, taking charge of art and design (20 in his booklet Say It, sent a shock wave rich graphic design



James V. Sauter (1975)

in U.S.A. (1980), he copy of American 60s and 70s. He is too of the Postmodern had up to now, and, and on the staff of a magazine. Querty, 1985 he presents the radio program, 'Vroeg and's Littlest Radio' (he will publish the in London with co-authors and Adam

Text,
designer



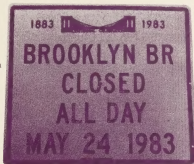
Design from Turner 5, September (1981)

we were in 1981. There you to Steve Montgomery of Independent Project Brands and Thru whom we forgot to credit in Emigre #16. Steve helped produce the 6,000 hand printed covers for #16, but more importantly, he personally hand delivered these very covers to the Emigre office. Breathing temperatures of well over ninety degrees, Steve traveled a grueling five hundred miles from Los Angeles (where #16 is based) to the Emigre office in Berkeley and not without incident. The six tons of paper had weighed down "beetleholes" (the #16 VW bus) significantly, which resulted in a blown tire as Steve was burning down highway 78 at 80 mph (Coming off the Tehachas pass into the valley with six tons of clipboard aboard upside up, my car surprisingly well). Steve managed to change tires while exiting his life and safely hand deliver the 6,000 hand printed covers without a scratch on them (or him), and we thank him for that. And then to state that some people and find Emigre too expensive.

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"Abominably bad." Debra Selkirk

"A soul-less, imitative, grease-stained, typographicist joke that doesn't work." David L. Swart

"A friendly man who poses, with no justification, as a designer." David Rowley

Piet Schreuders



De Poeskrant, December 1976

Piet Schreuders was born in the Matzengelder, Rotterdam, Holland in 1918. He studied Dutch in Amsterdam, but soon after established himself as a self-taught graphic designer. He has worked for the Rijksmuseum in Amsterdam, various publishing and record companies, the VPRO (a national television broadcasting station) and a host of other clients ranging from local printers to government sponsored cultural organizations. In 1975, he became involved in founding the magazine *Fuore*, "The Most Sophisticated Magazine in the World," taking charge of editorial matters and design. GD (design, 1975-1980). His booklet *Lay In, Lay Out* (1977) sent a shock wave through the Dutch graphic design establishment.

With *Paperbacks, U.S.A.* (1980), he shared the history of American paperbacks of the 40s and 50s. He is managing director of De Poeskrant (a) items published up to now), editor of *Radiovisie*, and on the staff of the typographic magazine *Querry*. Since the end of 1985 he presents the weekly VPRO radio program "Vrije Dekening, 'Holland's Unseen Radio Program.'" In 1991 he will publish the book *The Reader* (London with co-authors Mark Lawson and Adam Smith).



Fuore 4, September 1978



Grand tour, Fuore 4, September 1978

All text on the following 35 pages was set in Journal Text, Journal Helvetica and Journal Ultra, a rare family of faces designed by Zusana Liko for Emigre.

Thank you

Let me take a special thank you to Steve Manigewsky of Independent Project Records and Press whom we forgot to credit in Emigre #9. Steve helped produce the 5,000 hand printed covers for #9, but more importantly, he personally hand delivered them very close to the Emigre office. During temperatures of well over ninety degrees, Steve traveled a gruesome four hundred miles from Los Angeles (where IPB is based) to the Emigre office in Berkeley and not without incident. The six tons of paper had sagged down "Shishone" (his 1964 VW bug) significantly, which resulted in a blow to the air there was bouncing down highway five at 60 mph (coming off the Telescreens past into the valley with no hint of slowdown) around speeds as any car dangerously well! Steve managed to change tires while making his bid and safely hand deliver the 5,000 hand printed covers without a scratch on them (or him), and we thank him for that. And then to think that some people still find Emigre too expensive.

The profession of graphic design is criminal and really ought not to exist at all. We shall dedicate a booklet to this notion.

The profession did not exist a hundred years ago. In another one hundred years it probably will not exist anymore. However, today it is experiencing a remarkable period of growth and development.

Everyone who writes a letter and uses a one inch margin on the left is designing. Everyone who sets the dining table in a certain way is creating a layout. Everyone who paints revolutionary slogans in huge letters on walls is practicing typography. In this sense, as long as people have been aware of the shape and form of things, the profession has always existed.

But because design developed over the years into a commercial entity, where time is money and business is big, the design of printed materials became more a matter of efficiency than of clarity and beauty. This degradation of the profession resulted in, among other problems, certain new typefaces being designed not according to typographic but commercial considerations. Such developments can only be explained as criminal.

Most designers are criminal.

A designer is criminal because his profession is one of those specializations that the world can easily do without; he is criminal because he sells contrived ideas about order and objectivity while in reality he is obliterating content by pouring a tasteless sauce over the assignments that are entrusted to him.

Nowhere does chaos and subjectivity dominate as much as in today's graphic designs. In the name of "design," numerous useful existing designs have been maimed or replaced by logos, corporate identities or pictograms. There is even an organization for designers; in other words, organized crime.

It is this graphic crime that I am so attracted to in graphic designers, much as I was attracted to the cowboys and gangsters of long ago. Probably in another thirty years we will reminisce about Jan van Toorn, Wim Crouwel and Pieter Brattinga, just as we do now about Billy the Kid, Al Capone and the Godfather. Designers: you'd rather not have anything to do with them, but at a distance they can be quite entertaining.

PIET SCHREUDERS

(the original)

My most vivid memory of Piet Schreuders is of him kneeling down to study the typeface on a manhole cover in Los Angeles. I still remember it because this happened on Dutch national television. As an avid admirer of American culture (and in particular its typefaces), Schreuders was given the opportunity by the VPRO (a Dutch television broadcasting company) to do a video documentary about typefaces in Los Angeles. For this program, titled "Hollywood at Last!," Schreuders interviewed sign painters, checked out street signs, talked to the managing editor of the *Los Angeles Times* newspaper about the origins of its headline type, and visited locations that were used in Laurel and Hardy movies.

This documentary was an example of only one of Schreuders's many idiosyncratic interests. It was also evident of his need and ability to research topics and compile them into formats that are insightful, entertaining, and most of all, original. The different formats that he has utilized to present his research include television documentaries, radio programs, books and publications including *Furore*, *De Popenkrant* and *The Explorer*. This prolific output combined with his outspoken criticism of the established graphic design scene in Holland has earned Schreuders a reputation varying from brilliant archivist to charlatan designer.

Regardless of these contradictory labels, many consider Piet Schreuders to be quite influential in Dutch graphic design, although he will modestly disagree. For instance, about the design of his publication *Furore* he said, "With my work, I never wanted to make a statement about graphic design; I wanted to make a magazine. The design was secondary to that." Nonetheless, it cannot be denied that he was one of a handful of people who provided a much needed alternative to the regimented purity of Wim Crouwel and Total Design, the dominating graphic design studio in Holland during the seventies.

Hard Werken founder Henk Elenga does not especially see Schreuders as an innovator. "Schreuders is more like an archivist," Elenga says. "He can detect trends and graphic phenomena and he will use the ingredients quite creatively in his own work, often to such

a degree that people think it is his original invention. Then many designers actually end up copying him!"

Either way you look at it, the body of work that Schreuders has produced is impressive. And not just graphically speaking. *Furore* magazine was passionately written and entirely edited by Schreuders and his booklet *Lay In, Lay Out* displayed his mordant yet humorous critical writing. In it, he accused the graphic design profession of being criminal.

Piet Schreuders's design work is very different from many of his Dutch contemporaries. His work represents a part of Dutch design that has almost been forgotten. Over the past years, most of the attention that Dutch graphic design has received usually focuses on the lavishly printed, dye cut, razzle-dazzle graphics produced by such studios as UNA, Studio Dumbar, ProForma, and others. In stark contrast to these designs, Schreuders's work is often produced with little or no available budget and relates more to the experimental, self-taught approach of Hendrik N. Werkman or the early work of Hard Werken, which was strongly influenced by writing and the craft of simple, yet effective printing techniques.

It just so happened that as we were planning this issue, Piet Schreuders was participating in the symposium "America—Holland: Overseas Visions" held in The Hague in October 1990. The symposium centered around the approach of Dutch and American graphic designers in regard to various areas in graphic design. These included socially oriented graphic design, fine art and graphic design, graphic design and the computer, and the vernacular in graphic design. The latter topic was covered by Tibor Kalman and Piet Schreuders, who represented the United States and Holland respectively. In this issue we have reprinted the lecture that Piet Schreuders presented during that symposium.



Furore, 1, December 1977

Rudy VanderLans

Mystery and Necessity in Typography

(From the lecture/slides show held at the conference "America's National Overlooked Voices" in The Hague, Holland, Tuesday, October 23, 1990. Theme of this evening: *the Vernacular in Graphic Design*.)

BY PIET SCHREUDERS

1. Introduction

It has always been my conviction that graphic design isn't something to be discussed at all. It is a craft to be practiced in silence, anonymously, and secretly. The less the general public learns about our activities, the better. I really believe that typography must have some sort of *mystery* about it for it to work. Good typography is secret: that's all there is to it. So, to quote Oliver Hardy in the film "Duty Work": "I have nothing to say."

Another reason why I don't really want to be here is that "the vernacular in graphic design" is not a very interesting concept to me. Either one works with vernacular elements or one doesn't, but it doesn't make sense to isolate these things. It is completely irrelevant whether you see a bit of Swiss typography there, because one's designing style just grows out of the activity of designing itself, out of the content of whatever one is designing at the time, and also from whatever material happens to be around at the time.

But in any case, this is unimportant. What is important is that there should always be an inner logic to a design. A design is a success if it looks harmonious to an outsider, and harmony is there when all the graphic elements look like they have to be there out of necessity. The work should look as if it wouldn't have worked any other way -- as if the design was inevitable. The form should be necessary, and even if it's not, like when it's actually the result of chance, it should still look like it's necessary.

Why should we be interested in this "vernacular in graphic design"? I'm not even sure what the word "vernacular" means. I've checked some Dutch dictionaries, and there was nothing to be found. It doesn't exist. But there is the word "vernachelen," a good Dutch (Yiddish?) word -- a verb, meaning to fool someone, to pull his or her leg, to cheat, be an impostor, produce humbug. Now, that might be a very attractive subject for a talk by someone, "Vernachelen in Graphic Design." Quite a lot can be said about that, but at another time, another place. After all, we are guests here at the invitation of Geri Durbar, so it wouldn't do to discuss the various aspects of "vernachelen" here.

Thank you for having me, by the way.

My *American* dictionary gives as its first definition of the word "vernacular": "A vernacular language, a dialect, relating to a region rather than a literary, cultured language."

For our purposes, this definition is useless. It implies that we have to distinguish between an official, approved culture and a "fringe" culture and between "mainstream" typography on the one hand, and the typography of "sophisms" on the other. I don't see the world that way; indeed, in practice, no such distinction exists.

If you sit down to design something, the way to learn is to look around you. It's a well-known fact that typography can be learned by looking at how others do it. And it doesn't matter if you get influenced by some other

person's work, because everybody is influenced by their environment; it can't happen any other way!

Ideas can come from everything around you, and that may include 98 percent of rubbish, and a remaining two percent of officially approved design. This two percent is what gets written about in the glossy design magazines and weekend sections, but I'm really more interested not in how design should be, or how we are supposed to do it, but in what actually happens -- in the other 98 percent of reality. There's always a difference between what people want to happen and what actually happens, and even today there is a great gap between the typography that's taught in design schools and the actual day-to-day practice.

Actually, this might fit the second definition of "vernacular" in the dictionary: "2) the normal spoken form of a language, as opposed to the language written in books and learned in language courses. If we interpret the word "vernacular" in this way, our subject then becomes "the normal, day-to-day practice of graphic design." That would make more sense, even though it would still be hard to discuss. Why should we spend time talking about something that's *normal*?

In any case, I believe that the day-to-day practice is an excellent way to learn graphic design. It's not important that most of what you see is trash -- just that it motivates you to make better things yourself.

In our graphic environment, there is no real distinction between the present and the past, because everything you see around you is more or less from the past, whether it's one day old or one hundred years old. Ideas can come from anywhere. It's just a matter of finding a motive for using them, to make them necessary for your project. If our environment consists of 98 percent old things, and we keep on copying elements from what we see around us, there is of



Piet Schreuders, *The Paper*, 1992
Photo by Mark Bickel

because I want the references to certain atmospheres to be there. Atmosphere is what typography is all about for me, and atmosphere originates from the context in which we perceive certain typetones and design elements.

But that's enough talk for now. Let's look at some images of my own vernacular in my own graphic design.

2. Slide Show

Background music: Lady Bird's compositions for the Beach comedies (1930-36), well-known from many Laurel and Hardy films. "We're Just a Messy Family," "Save Me," "Look at Him Now," "Up in Arms," "Colonel Corcoran," "On a Sunday Afternoon," "We're Out for Ten," "Dash and Del," "Good Old Days," "Beautiful Lady," and "The Moon and You." Also feature applicable: "Background of Broken Dreams" (William Zeeval) and the lesser-known "The Old Dutch" (1936).



1

"Karelthof Thayer and Ed Curry, the two most successful comedians in the history of the West. With all the brains and talents they needed, they never lost anyone."

"Can two divorced men share an apartment without driving each other crazy?"

"I designed this poster for Kees van Kooten and Wim de Bie, two Dutch comedians who, as you probably know, have created their own TV shows for more than 20 years. We had become acquainted the previous season when...



2

... the VPRO broadcasting company published a monthly parody of a local newspaper called *De Jaunische Courant*, jointly written by Kees and Wim, and scores of other writers such as Simon Carmiggelt, Hugo Brandt Corstius and Henk Hofland. The design called for a lot of experiment. This issue, for instance, appeared in two different editions, one a deliberately conservative format, the other in the German tabloid tradition, but the contents were essentially the same."



3

"This five-column banner headline spells out the most trivial text we could think of at the time: 'SPRING IS COMING!'"

Continued on next page



3. Interview

The following interview with Piet Schreuders was conducted by telephone on November 16, 1990.

Lay In, Lay Out

Design: I was never able to get a hold of a copy of Lay In, Lay Out. It seemed like a party. How many copies were printed?

Schreuders: They only printed 1000 copies. There've been many requests for a reprint, though and I may get around to doing that one day. The copy that you saw here, which is my only copy, has some handwritten corrections in it that were meant for the reprint.

Design: Do you still believe in the contents of that booklet?

Schreuders: It's not bad. I hadn't read it for several years and then recently I glanced over it and expected it to be embarrassing, but it wasn't really. I still have the same frame of mind as I had in 1977. Of course, some of the technical things I discussed then are now a bit dated, such as the results about photography.



Locations

Design: You just came back from England. Were you there in connection with the Beattie book that you've been working on?

Schreuders: Yes, Mark Lewin, a good friend of mine, who is quite well-known in the field of Beattie publications, asked me to help him with one of his books. He published three or four books on the Beatles, one of which is *The Beatles: Recording Sessions*. He had written the basic text for our present book, titled *The Beatles: London*, five years ago. It is about various locations in London that the Beatles used. Four years ago he asked me to help him finish it. I was very happy to do so, because I had already done quite some research on Beatles photographs, which I was planning to use in a book myself. I had actually planned to ask him if he could help me, so we added the two books together. I am drawing and depicting all the maps of photos and film locations. This is an area that I am rather interested in.

Design: Your television documentary 'Hollywood at Last' and your magazine *The Explorer* also deal with locations. Why are you so intrigued with locations?

Schreuders: I just am. I want to know what they look like in reality. These places have a vivid impact on your visual memory; they are really like scenes in your brain. When I did 'Hollywood at Last', one of the items on my agenda was to go to the



"Radio Rijnmond is a local radio station serving the area around Rotterdam. They employed me a couple of years back to produce a paper that would be at the same time leftist and smart but also populist. I decided to give it the look of the English best-selling tabloid *The Sun*, and learned a lot of interesting tricks along the way. The *Radio Rijnmond Reporter* was printed on rotary offset presses and distributed door-to-door as publicity for the station."



"This is some very early work of mine for a weekly paper for young tourists coming to Amsterdam. I tried to make it look 'American' by using the condensed Latin type from *The New York Times* and the venerable Cheltenham for headlines."

"I had happened upon newspaper design, in fact all graphic design I've ever done, more or less by chance. In the early seventies I started to make little newspapers: a literary monthly, a magazine about cats, and several small newsletters that I sent to far-off corners of the world, such as London and Brooklyn. I still publish *Brooklyn Berichten* and *McTimes* from time to time."



"Newspaper design -- especially American newspaper design -- is one of my earliest and greatest loves. I designed this paper for the Amsterdam Rijksmuseum, in a very dominant style derived from the *Chicago Sun-Times*. I still do a new edition of this paper once every two months, although I redesigned it in 1987 in a more subdued style."

(also top right)



The yearly festival Film International, held in Rotterdam, invited me to produce this daily paper for ten days in 1987. Each night, between midnight and six a.m., we produced a paper of eight pages. I found the use of heavy banner headlines appropriate for a newspaper associated with film, because American newspapers are often portrayed like this in the movies. But these headlines really had some actual news to report."



This is a front page from the *Los Angeles Times*. When I wanted to use the typeface in this headline, I found that it was unavailable anywhere except in the pages of the *Los Angeles Times*.

Arnica declare that Lanzo, and Hazy, said in the film "The Matter Box" (the one where they have to push that piano up the stairs). Going there to life researching magical places. But when you visit a location that you know only from photographs and you take some care in taking a photograph with the exact same camera angle, what becomes evident is not the similarities but all the difference. The differences of how the town have grown here, there are more cracks in the pavement [are people have added a garage or renovated a house? It gives a sense of the passage of time, where I am rather sensitive about. A sense of time and a sense of place.

Schwarzenegger: That was a big success. In fact, it turned out to be the only part of the documentary that people seemed to remember! Ten years later, people still stop me in the street and ask me, "Aren't you the guy that was on the train?" I was there too! I just total arrangements that I now have a conscious band with because we both were on the *Straps*.

Design: Did this "success" then encourage you to further explore this idea of revisiting famous locations?

Schneiders: No. I never worry about what people think. I do what I like to do. When I get a thrill out of it, I do it.

Emery: And then you figure that there would be other people out there who will be equally satisfied?

Schulzberg: You usually there are. When you do something with honesty and love and care, there will always be a public who appreciates that.

Graphic Design

Intjgr. How did you get involved with graphic design? You studied Dutch at the University of Amsterdam, what got you involved with graphic design?

Schmuck. First of all, there are many graphic designers and typographers who started out doing something else. This is not uncommon. Actually, I believe that in order to be a good graphic designer, you have to be educated in various areas and be an informed and experienced human being. In order to become a good graphic designer, simply going to school to learn graphic design and typography is not enough. To answer the second part of your question, I discovered graphic design by accident. I was a bit bored and dis-



"There was nothing for it but to cut up the headlines of several issues, day by day, and hope for a complete alphabet to surface."

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aaaaaa aaaaabbbbbbccccccddd  
ddddddeeeeeeeeeeeffff  
ffffgggggggghhhhhiiiiiii  
kkk kkklllll mmmn nnnnnnn  
nnnnnnnnnnnooooooopp  
pppprrrrrrrrrrsssssstttt  
ttuuuuuuuuuvvvvwwxyyzz
```

"So this is that alphabet. According to my information, supplied by the newspaper itself, it's a typeface called Sans Serif, which was modified especially for the paper by a man named Gil Farrar."



This is how it looked on one of my own projects, a highly irregular magazine devoted to cats, *De Poesenkrant*. The headline is a transcription of the throaty sound of frustration, made by cats when they see a bird at a distance, safely beyond their reach.



"De Poesenkrant started as a one-off publication in 1974, in the form of one single sheet of xeroxed paper. However, it quickly grew out of control and I had to print first a thousand, then two-and three thousand copies to meet the demand. I still publish this paper once or twice a year. Each issue appears in a different format and style, to keep myself and the readers amused, and to give some unexpectedness to a paper that is otherwise quite predictable."



started publishing *De Wolk* magazine. The first magazine I ever produced was

De Wolk magazine (The Sky Magazine).
Design: What was it about?
Schreders: It was not a very good magazine. I had to read many literary magazines for my studies and I was inspired by 1940's and 50's liter-
ary reviews, articles filled with lots of polemics and stuff. As a diversion and an entertainment for my fellow students and friends I decided to do something like that myself.
Design: This is when you first started design-
ing?
Schreders: Well, I first did all the writing and later I simply pasted the pieces of paper down. When I discovered the xerox machine I found that I could reproduce them, and it actually looked quite nice, and when I worked a little harder on the "de-
sign," I noticed it started to look even

better. I became intrigued by the power that is inherent in duplicating things. When you write a letter to someone, that's it: the person reads it and maybe answers it. But when you photocopy the letter and add illustrations and photographs it becomes a magazine. And it will have a life of its own, because other people that you may not even know will read it. Too initially, I sent *De Wolk* magazine to twenty people that I knew personally, but of course, after a few issues, other people found out about it and came to me asking for a copy. This was a strange experience because before, people had never come to me asking for anything, and now they did. The only difference was that I had some pieces of paper that had been put through a xerox machine. I am still not sure whether I like it, because it gives you a certain kind of power that can be used or misused at will. That was my first experience with graphic design. Then I was interviewed on radio by Wim Noordhoek about *De Wolk*. Noordhoek magazine Noordhoek at the time, was working for Alpha, a successful Dutch youth culture bi-weekly that had been started by Willem de Ruiter. That was my first experience with design. Which I did I ended up going to Alpha once every two weeks for three days to help work the design. I did this from 1972 until 1976, when it folded.

Design: How you involved with writing as well as Alpha?

Schreders: Yes. I usually filled two or three pages. But they mainly needed production and design. Help. Willem de Ruiter had left for the United States. They needed people to



16

"For a record by the Boulevard of Broken Dreams orchestra, I used both the original painting and the type style of 1950's paperbacks to produce this cover design, an interesting fusion between a square, glossy record cover and an old, worn book. It was appropriate for the type of music and the cover turned out to be quite a success in the U.S., too."



17

"My first conscious encounter with typography occurred back at school learning to read -- from textbooks that were almost all set in a typeface called Gill Sans. Later on, I discovered that the Gill can often convey a sense of graceful mystery to a design, especially when used in conjunction with lines and borders, as in complicated bureaucratic forms. These are some early examples of my own experiments with this style, for my own amusement and education, but also in serious assignments for outside clients."



14

"Here's another nice bit of popular culture in the great American tradition, one which was never seriously documented when I started my own research into the history of paperback cover design a decade ago. The feel, the smell, the atmosphere of these old books, which could often be found for next to nothing at flea markets, just had to be investigated."



15

"One of the big names in paperback illustration turned out to be Mr. James Avati from New Jersey, who was responsible for the moody look of many of these books. This is his original painting for the book we just saw, 'Down All Your Streets' by Leonard Bishop, situated in New York's Lower East Side."



(1974) (Schreders)



18

In 1975 I became involved in founding the magazine *Furore*, which later became known as "The most sophisticated magazine in the world."

By this time the use of the Gill typeface had become almost obsessive, in the sense that it was used regardless of content.



19

"This double spread is typical of the time. The spacing of Gill capitals, which became a much copied mannerism soon after, was directly derived from the typography of post-office forms."



20

"This was my endpaper design for a book of poetry, made at roughly the same time."



21

Another example of my overly enthusiastic use of the Gill. Finally, in 1977, ...

paste up the pages. I still remember how we used to use paper glue. All it was discovered that you can get cancer from that and we switched to rubber cement.

Design: You can get high on rubber cement. I used to use it. I was certainly not looking at graphic design by working at Alike. The atmosphere was great. We always worked from eight in the evening until four or five in the morning to finish the work. I said that my work. Putting the magazine together was always a very concentrated, highly energetic effort. Design: What did you do after Alike failed?

Schreuder: I started De Personeel (The Newspaper) like De Personeel. It was serious, and I printed only twelve copies of the first issue that I did not limit the circulation like I did with De Personeel. Where people wanted a subscription, I sold it to them. When issues two three and four came around it had grown from twelve to twenty and fifty copies and eventually it became more than a thousand. It soon became too expensive to just serve it and I was forced to use an actual printer. The first issue we printed in after was '90. This was still in 1975. And I will not be printing it. I am publishing it in an annual and we print 1,000 copies now, which seems to be the limit. It is a beautiful off now.

Furore

Design: Furore started out with quite some prominent people on its masthead. Furore had no contributors such prominent graphic designers as Gerard Ugeux, Paul Mijlmeester, Peter Breckers and a host of famous Dutch writers and journalists. What happened with all these contributors? It seems that in the end, Furore was your magazine produced and edited mostly by you.

Schreuder: Most of these people never really contributed. Before publishing the first trial issue, we sent out a mailing and asked a large number of talented writers and designers whether they wanted to contribute. Those who responded positively were listed on the masthead. Then, in order to find ourselves a publisher, we actually printed four trial issues. Numbers 1, 2, 3 and 4, which were all printed for free by sympathetic printers who were willing to help us get started. We figured that within ten weeks we would find a publisher. But we would not.

Design: I was a graphic designer, but I was not a publisher.



22

... this spelled the end of the Gill era for me. It's the cover design for a weekly literary review and at this point I decided I had seen enough Gill Sans for a while.



23

"I will now show you a number of cases in which the typography and the design were created as a direct and logical extension of the subject matter. 'Form follows function,' as they say."



24

"A poster for a live concert of typically French light music from the late fifties. I did my best to convey the same atmosphere in the design, employing thoroughly French typefaces such as Chambord and Vendome. The handwriting also looks especially French."



25

"For a little magazine with an article about the sixties TV show 'Green Acres,' I used a frame from the series' leader. Of course the title had to be Polka with drop-shadow, the most widely used device in American TV credits of that time."



26

"This is the cover for a serious book on trees in two major parks in Amsterdam. I was pleased to find a good application for an old exotic typeface known as Rustic, found in type specimen books from England and France in the mid-19th century. I believe the word BOMEN (or 'TREES') gives it just a little touch of irony without becoming silly."



27

"One of my favorite covers for the magazine Furore. The illustration, the colors and the type all spell 'Mexico' - in fact, this cover suggests that it's all you need to know about Mexico, there isn't any more."

etally start publishing with issue No 8. I never would be "the most important magazine since the Second World War."

Droog: Did you eventually find a publisher?

Schroeder: Yes. Drakwerk. But he actually became a publisher because he wanted to publish Furore.

Droog: I imagine you were hoping for a bigger, more established publisher?

Schroeder: Yes. We had approached quite a few large national publishers and they were all very nice and they gave us lots of free advice but nothing ever came of it. We were very disappointed because Aloke had talked and we were a group of journalists and designers who badly wanted to continue working in this

journal. There were six of us: then Aam Clarke (the illustrator), Lucretia (designer), the writer, Chris Radwoud, Pim (the Franks van der Lee) and myself. We had weekly meetings very officially. We had financial meetings, editorial meetings etc. etc. But the meetings soon became tense and then boring and people started to drop out. In the beginning we just saw ourselves as a group of people who were going to get the magazine off the ground because we all wanted a magazine to work on. We also felt there were really a magazine that existed that was to our taste. We felt that Holland and Dutch culture in general needed a new magazine. There were other new magazines started at that time: *Holland*, *Die* and *De Oris* but we never liked these magazines so we didn't want to join them.

Droog: Why didn't you like *Holland* or *Die*?

Schroeder: I thought it was a lot of type. It was put together by people coming from other well-established magazines and newspapers. Very

established, high cultured, older people. We were in our twenties, those people were 35 or 40, and we didn't want to join those ranks, we didn't feel we belonged there. We wanted to do something new. Some of the individual contributors to *Holland* they were excellent but there was no collective ambition to make a good magazine that I could detect. Furore

on the other hand didn't have too many or the well established as them, but we had the drive to produce a magazine as a purpose in itself. The whole took priority over the parts. All those big names in the

mainbody of our first issue gave a false impression: we weren't after the big names, we were looking for artists that would work in Furore

whether they were written by a famous author (of which we did have a few) or a nobody. By taking the

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28

"You can't get much more 'vernacular' than this. I should think! It's a particular style of window-lettering that is found in the quieter, unrenovated 19th-century sections of Dutch cities, especially windows of bicycle repair shops, but also Indonesian food stores, pharmacies, butchers and electrical supplies. They were either made by one and the same man (I'm still checking this out) or by craftsmen working from the same manual, stripping mirroring foil and cutting red letters with straight edges. The type style looks strong and even cheeky and impudent to me -- which is why I tried to copy the style in a design for a vocal group called 'Gangbusters.'"



29

"So this is my attempt at recreating the 'window type style' by stripping red film. This was for the single they issued, and this was the LP."



30

"One thing that was particularly enjoyable was the record label, which contains lots of references to what must be called the Golden Age of the Vinyl Record. Of course, this is all a thing of the past now."



31

"This is another obvious reference to the American vernacular, very much a cliché over there, but a source still largely untapped in Holland, I believe. I designed and published this postcard myself and made two versions. In this first version the individual letters are filled with some of my favorite buildings of the city."



32

"The second version combines a bird's eye view from the year 1623 with a color aerial photograph of roughly the same area of Amsterdam, around the Wester Church."



33

"I first employed the postcard lettering style in 1984 for the Boulevard of Broken Dreams orchestra, who have issued four albums between 1984 and 1987."



34

"This was the cover for the third album, in 1986. Several people have since told me that the same idea had already been used in the U.S. in the seventies. I was unaware of that, because my knowledge of album covers tapers off dramatically after the Beatles'."

status and getting something started, we thought we could get good writers and form a group of editors. But of course it didn't really happen like that and after about six months all we had were four real issues and a handful of people who didn't get along very well. I was still anxious to continue it but I was the only one who wanted to do all the work and was willing to put in the long hours. I was like an editor without a staff. When we sat down and wrote down what we wanted to do for the magazine, everyone said they wanted to contribute occasionally, but nobody wanted to be on the staff or wanted to be an editor. So in the end I was the only one. I was "the editors."

Design: Do you put most of these issues together unprofessionally?

Schroeder: Ah, I did most of the writing and all of the design and production, but I never saw it as a solo project. I was the editor and without the articles and artwork submitted by the contributors there would have been no *Fame* at all. And from issue #1 Drewwerk the publisher, took care of all distribution and sales, and of course they financed the magazine.

Design: Did you get a sense why you couldn't get a big serious publisher to publish *Fame*?

Schroeder: Most publishers don't want to be involved with magazines because magazines usually lose money. And *Fame* did lose money. The publisher lost about one thousand guilders (1980) with each issue. In the end, I folded simply because they couldn't afford losing money year after year. It was too idealistic a project to continue. *Drukwerk* was always trying me to produce it as cheaply as possible, which I enjoyed because it pushed me to experiment with various printing and pre-press techniques. The trick was to make the magazine look expensive with a minimum of means. But we still lost money. In the end our output started to taper off. At first there were four issues every year, then three, then two, so it became obvious that we weren't that anxious anymore. I was busy doing other things. Design: Would you say that *Fame* was the most important project you were involved in? Is this what made you *Fame*?

Schroeder: Yes, to both questions. That, and perhaps the book I compiled on paperback cover art. I got a lot of response to that, too.

Fame

Design: When you were in Amsterdam, I told you that I didn't care about your work because it wasn't serious.



35

TV end credits, another fascinating area of typography. When I wrote a TV documentary about type in America, about ten years ago, I couldn't resist putting in some of that highly intriguing typography at the end of the film. It's full of official-looking logos and mysterious bits of unreadable fine print."



36

"This is the original title card, and now you can read the bottom line: 'Nobody can read these tiny letters because they are too small and also because they go away too fast: they are only on for one second.'"



37

"This is another group of musicians for which I have produced printed matter such as record sleeves. These guys play popular pre-war jazz tunes."



38

"I used only one typeface for the song credits. Pabst extra bold, roman and italic. But by employing different style formats for different applications such as sequence number, title, composer's first name, composer's last name, and year of creation, the effect was one of variation and also clarity, or so I hope."



39

"This is the original sheet music of the tune playing faintly in the background at this moment. Let's take a closer look at this particular typeface. It may not look so special at first glance, but wait!"



40

"I discovered that many different sheet music publishers, all over the world, who work with many different printers, have used one and the same typeface for their song titles. I don't know why this would be so, but it is true right to the present day."

ers in the mid seventies were talking about your work and many were actually copying it. I mentioned that I felt that you were as important as significant in the change in Dutch design that was taking place in the late twenties and early thirties so, for instance, Jan Dender and David Verbeke. You were or less discussed this matter immediately and added that it was never your intention to be revealed in all this. Could you explain? Schreffels: With my work, I never wanted to make a statement about graphic design. I wanted to make a music. Graphic design was secondary to that. The design just evolved according to my needs. When I wrote an article about the New York subway for *Forme* I received a design that to me was appropriate for that context. My working method was such that I grabbed whatever material was available and then I tried to make it look as if it had been essential to use those materials. Like I said to my lecture, a design is a success if it looks harmonious to an audience and harmony is achieved when all the graphic elements look like they have to be there out of necessity. But I have to stress the point that it all started with my need to publish magazines. The magazine itself was necessary, and within the magazine I felt that the design should be such that it couldn't have been done in any other way. If you understand that, then you will see why I hated the fact that people copied my designs. They just copied an empty shell for their own purposes. I may have actually come up with some original design ideas or innovations, but they were not created to be looked and looked at only for their graphic design qualities. The type of attention that I received from Dutch graphic designers who enjoyed and even copied *Forme* I always received, because it was proof that people weren't looking beyond the design. They were looking at it with tunnel vision. They would pick up *Forme* and say 'Oh, that looks neat! I use that for a while.' They didn't even try to understand why it was done in a certain way. They didn't care that I had a need to publish these things, a need to do the research, and that I had spent three months on writing a certain article and perhaps only one day designing it. I didn't need people to comment on the designs of *Forme*, I wanted them to read it. So I was frustrated and in the later issue of *Forme* I consciously tried to design the pages a bit more neutrally in order to make it less interesting to copy them, and to force people to read the articles. But to return to your question, if someone rates my design just as 'important' as Dunder or Hard

Coverture (Prints Of The Dunder)
Goodbye
So Long
It's A Lonesome Old Town
Remember
It's Too Soon To Know
Just For A Thrill
Night And Day
The End Of A Love Affair
Got The South In My Soul
All Night Long
Love For Sale

41

"I employed this mysterious 'song sheet typeface' for the Boulevard of Broken Dreams album of 1987. The lines were condensed and expanded with a digital copier."



42

"And this is how it looked on the printed record sleeve."



43

"Isn't this educational?"



44

Now let's have another look at this interesting typeface. Like in the previous one, there are funny, flamboyant swashes and serifs on some of the letters. I once started to reconstruct the complete alphabet, which I called 'Roach' because it was used in the silent Hal Roach comedies from the twenties. The alphabet is incomplete, but I did employ it once, early this year, on an occasion where it seemed appropriate.



ABCC
DCHIIKMMNOPSTWY
aaaaaaabbb
ccc ddddd eeeeeeee fffff
gggggghhhh iiii k lllll mm nnnn
ooooooooopppp q rrrrr ssssss
ttttttttt uuuu v www yyyyy
, 'a' " % & | | — — — — — ??? 1921



Written: they are entitled to their opinion. It's just that I think that Dunder and Rard Werten are vastly overrated so it's hardly a compliment!

Design: Don't you think you contributed to this focus on your design approach to publishing Lay In Lay Out?

Schneiders: That was a comical error! The Gerrit Jan Thomsen friends invited me to write specifically about graphic design. It was written for an audience of graphic designers, whereas Rure was written for an audience of "normal" people.

Design: The first two issues of this series of booklets were written and designed by Wim Crouwel and Dick Elffers. By teaching you, they provided quite a lesson in typography.

Schneiders: I did not criticise you too about graphic design, because I was just discovering it, and I purposely emphasised the angry and provocative ones. At the time, I was under the impression that you had to shout very hard in order to be heard, and it was a nice opportunity to present Rure. I was afraid that otherwise it wouldn't sell.

Design: Gerrit, however, the famous Dutch type designer once described you as 'a friendly man who poses with no justification as a designer'. And there are a few equally nasty quotes from well-established designers that I remember. What was your reaction to such remarks? Were you ever worried that these remarks could have hurt the sales of Rure?

Schneiders: Things like that never hurt sales as long as they are, your name right. No, I was very happy with those responses, because these reactions came from people who were well-known for their work so I was immediately positioned in the opposite camp. I collect and cherish those nasty quotes, the ruder the better. I don't feel they are about me at all, it's like a literary game.

Design: On the one hand, in terms of styling, you are diametrically opposite designers such as Crouwel and Rure. In the first half of Lay In Lay Out, you actually describe those people as criminals. But then further on in the booklet you write quite passionately about the previous GIL and I don't see any difference between you and Gerrit Schneiders or Wim Crouwel, because you are all similarly passionate about certain aspects of graphic design.

Schneiders: Of course, as far as passion is concerned, there is no big difference. Actually, I don't see a lot of difference between Wim Crouwel's opinions and mine. When Wim Crouwel writes books or articles, they are very opinionated and sensible and I usually agree with everything he has to say. I just don't agree



45

"And now, a final foray into the wonderful world of bubble-gum cards!"



46

"Here we have John, Paul, George and Ringo, in a typical pose from 1963. Like other people of my generation I find these images endlessly intriguing. There is a wonderful Englishness in these pictures: the clothes, the cup of tea, the outdoor plumbing. Anyway, a few years back when I was in England I decided to investigate."



47

"And here we are on the back terrace of the Royal Pier Hotel in Weston-super-Mare, a small town on the west coast of Somerset. Nothing has changed."



48

"I just couldn't help myself with this one, a bubble-gum card with a picture of me jumping off a wall. I have used this as my business card for the past few years and it's quite a success, especially among people of my generation. And that's all we have time for tonight."



(Fade to black)

DE ERVEN DE WITTE
Mauritskade 113
1017 CA Amsterdam
DRUKWERK

Logo for De Witte Drukwerk, 1980



Issue 10, January 1980

with the way he designs. I don't like his graphic designs at all. It's interesting there are many designers who speak at conferences and symposia, and write books and are very articulate, but when they design something you don't see their ideologies reflected in the work. Crowell is a fantastic design critic. He has a good eye for what is new and important, and he has a good sense of history and some of his work is admittedly okay because it is based on strict principles. But, especially in the mid-seventies, I think his work did more damage than good. I wanted to do both: to write and do good graphic design. To make it into a whole. I wanted to make the boundaries between the two disappear. When I was publishing *Furore*, I didn't want to feel I was designing and I didn't want to feel I was writing. I wanted to create closer on paper.

Dinges: That brings me to the next point, which is the way that you do certain things. In *Lay In*, Say Out you talk so passionately about GEL and you talk about the degradation of typography due to commercial considerations. But at the same time when I look at *Furore* and your other work, I notice how some of it is produced quite nicely. Type is printed down carefully and some of the typographic are third generation xerox copies. How do you explain this dual attitude?

Schmidts: I don't see a problem with me passionately attacking certain typographic and type designers and at the same time missing to sign up. I could have been a biologist or a farmer, and still admire good design. Don't forget that we're now discussing stuff I did ten fifteen years ago when I still suffered from the misconception that I had to do everything myself. I not only designed, but did the mechanicals then the files retouching everything. This enabled me to learn the craft, but at the expense of the reader! I was both the designer and the production person, and that did not always work because I was always in a hurry.

I always knew exactly which type-

face was needed, but the way I went about using it was a little bit too sloppy. I used to cut typefaces out of newspapers and paste them up and didn't care too much whether it was straight or not. I was mostly concerned in acquiring a certain atmosphere. Technically, the early *Furore* are quite unbalanced.

Dinges: It's interesting that I don't see a sense of it being hazardous to an outsider that the work should look as if it wouldn't have worked any other way - as if the design was inevitable. Do you think there is only one solution to any design problem?

Schmidts: No, but to an outsider it should look as if there were only one solution.

Dinges: So you could have developed much of your work in a different way? Schmidts: I suppose I could have but I didn't. But that's not really the point. The point is to make it look inevitable to an outsider. And to a certain extent it was inevitable because I didn't know how else to do it. Of ten I just went for the most obvious solution.

Nostalgia

Dinges: In your lecture, you criticize designers who use nostalgia. But in your own work you make many references to the fifties and often through your typography. What is it that makes your work so nostalgic?

Schmidts: I think the term is confusing. When something is nostalgic, it means that you want things to be like they were in the old days and you don't like things as they are right now. There is a trend for nostalgia in graphic design and advertising that I think is despicable because it smother things like the *Saturday Evening Post* covers, they wanted everything to look very white the Second World War was going on. I don't think it is good to exploit those feelings. That's not the reason why I make those references.

Dinges: But how do I know that? Schmidts: I guess you don't. But you see, the word "nostalgia" is commonly used in the corrupted areas of

De/ friend



De/ friend, 1980



Issue 12, May 1979



Issue 11, Back and Front cover plus Back, May, 1979

F U R O R E

630104



Cover page Furor 1

"old" or "oldish" or even "oldish looking" it is offensive to me when my work is described as "nostalgic." As I said in the article, I make free use of drawings from the past and occasionally I may even do an entire design in a certain style (which is necessarily from the past or it wouldn't exist). But nostalgic it is not. I like to research the typography of past ages not because it is old but because it is intriguing in its own right. I learn from that and I use elements from that, but I do so judiciously, there has to be a reason. And I am still after a clean look. I try to make the old look new, while "nostalgic" designers try to make the new look old.

Of course the second sleeve for "It's the Talk of the Town" contains references to the letters and Africa, but that is because the trade is from that period. However, the sleeve is aimed to move contemporary than the article as it should be, because the sleeve has to tell the music to a present-day audience. It could not have been made in the 1950s in the 1950s a second sleeve didn't look like a worn paperback book. It looked like a second sleeve! So it's a typical "retro" 1980s cover.

Advertising

Emery: The stronger thing I have ever seen published in any magazine are those ads that you copy from American magazines that are printed throughout Furor. I presume these are unauthorized copies. Have you ever gotten in trouble or received any response from the actual companies?

Schreders: No, never. I suppose they never objected to it, if they ever saw them in the first place.

Emery: Why do you use these ads if you don't get paid for them?

Schreders: For atmosphere, because I wanted to achieve a certain look and the look required advertising. Emery: Which look were you after?

Schreders: I wanted to make Furor look like a magazine and magazines always have a lot of advertisements. There was some real advertising in Furor too, but not enough to give it that look. But I also used the advertisements for whatever the images in them brought to the pages of Furor. For instance, I always liked using the "Furor" Rogers' advertisements, which feature beautiful women in underwear and gave the magazine a stylish look. I think I would have two pages with only type, only grey columns of text and place a one column advertisement in the extreme left or right columns, putting

a beautiful "Furor" Rogers' woman and it would make a terrific spread! Emery: Why did you never see ads from French or German magazines? Why were they always from American magazines?

Schreders: I don't have an intelligent answer to that. I was simply inspired by American magazines. I didn't see any others.

Emery: Will Furor ever be reprinted?

Schreders: I hope so, maybe it will and maybe it won't. I have drawers full of ideas. It is never a problem to come up with ideas. The problem is to find the proper avenue to publish them and make it all profitable. People always think that I have a vast collection or archive of typography and what not, but that's not true. The archive is, in fact, the magazine itself. I find the need to put certain things in order and I find the need to go out and research certain things. This usually results in desks filled with trash. The best way for me to make that into a load of order is to turn it into a magazine. When the magazine is finished, then that is my archive and I throw out all the other stuff. That is the most wonderful thing about publishing a magazine. What I miss most about not doing Furor is that I have lots of drawers that need to be emptied.



Book cover Furor 10

F U R O R E

DE WILDT REEF AND FLORANTE IN DE WERELD

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Cover page Furor 4



Cover page Furor 4, December 1979



The Furor by Rogers

Emigre Music Poster Set

Emigre Music announces the publication of a 4-poster set celebrating the release of its 4 debut CD's. The set includes: the *Emigre Music* poster and Stephen Sheehan's *Innocence at Will* poster both designed by Emigre Graphics; Fact TwentyTwo's *Energy, Work & Power* poster designed by James Towning; and Every Good Boy's *Social Graces* poster designed by Erik Dearly and Barry Deck. The poster set is available by mail order from Emigre.



Price \$20.00
plus \$2.50 for shipping and handling

Innocence at Will (EIG 001)
by Stephen Sheehan is a collection of work that spans the years 1974 to 1990 and includes performances by Digital Sex, some solo material, and a song played by Sheehan's current group, The World. Most of the songs in this collection are still available in their original format, but only through New Line Records of France. Emigre decided it was time to finally make the music of this multi-talented musician from Omaha, Nebraska available in America. Tracks include "Thoughts of Sex," "I Can't Wait," and the previously unreleased "Masters Jealousies."

News

Getting off to a quick start with four releases in as many months, Emigre Music is now eagerly awaiting reviews and write-ups to their first CD's. Every Good Boy's "Social Graces" album has been received by Emigre readers with mixed responses. People either immediately dislike Every Good Boy's music and comment that they "can't get used to it," or have experienced it as absolutely brilliant. "Can't wait for a better response to your music than that," said Every Good Boy's Erik Dearly. Fact TwentyTwo's *Immortal Smile* from the "Energy, Work & Power" CD, is on the playlist of WUCD in Columbus, Ohio, main man James Towning's home town. Fact TwentyTwo is currently working on a number of brand new tracks to be released on CD by Emigre sometime this year. Rumor has it that the tracks will include a reworked version of *Palm Desert* off the 1981 cult classic "Song Cycle" album by Van Dyke Parks. Parks' reaction to Towning's intentions: "I wish him all the best, and will spend the license fee money on taking my family out for a nice Korean dinner." Although Towning was only six years old when "Song Cycle" was released, there are obvious similarities in each composer's collage-like approach. Be prepared for something quite unusual.

Stephen Sheehan's "Innocence at Will" was a pick of the week in *The Hard Report* which stated that Sheehan is "arty but devoid of pretension." Arty or not Sheehan is relentlessly working on new material and performing life with his band The World.

And Emigre traveled to Omaha, Nebraska to witness Tom Ware put the finishing touches on his debut CD. With a foot of snow and freezing temperatures outside, Tom Ware has been cooped up inside the state-of-the-art Digisound recording studio for the past couple of months. Final mixing and editing for the CD was performed on a Macintosh IICX. The forty eight minutes of music that will fill the CD was digitally downloaded onto two hard discs taking up 680 megabytes of memory space. Ware then used a "rac" and "paste" technique to create what some might consider deconstructivist music. The album is titled "Fits and Starts" and will be released under the project name of Binary Race in early February. Also underway are negotiations for a full length CD by Akron based Ray Carmen who has been described by *Fanzine Five* as someone who "may well not have listened to anything since the Beatles and the Monkees broke up." We'll keep you up to date.

Don't go looking for Emigre CD's in record stores quite yet. We are negotiating with various distributors and until we have the perfect "arrangement" we will sell our CD's primarily through Emigre. Of course our CD's are available in a small selection of stores who have supported Emigre in all its ventures. Thank you Howard at Aerial in S.F., Stephen at Homer's Records in Omaha, Nicholas at Magnolia Thunderpussy and Charles at For the Record in Columbus.

Energy, Work & Power (EIG 002) by Fact TwentyTwo is James Towning's first solo project released on CD. Until now, Fact TwentyTwo has been a cassette-only project, and its music has been available in limited editions solely through Towning's own Black Box label which is based in Columbus Ohio. Included on this CD are 10 reworked versions of tracks selected from Towning's earlier work, including "Permanent Green," "Headlock," and "March Pairs" also featured are "Immortal Smile" and "Beats Four," two brand new tracks! The musical collage offered on this compilation are referred to by their creator as "Strapped Music" and if you have enjoyed Emigre's experimental approach to graphic design, chances are that you will equally enjoy Fact TwentyTwo. (For those of you who attended the THIRTEEN conference in Oakland, England, Fact TwentyTwo's music was used as the soundtrack in the Emigre presentation.) CD booklet cover designed by James Towning.

Social Graces (EIG 003) by Every Good Boy is the first release by this trio from Chicago, Illinois. This CD offers an aurally melodic composition each written and arranged by Erik Dearly, whose biting vocals are not against Barry Good Boy's characteristically straggled down instrumentation. Ironically produced by bandmember Barry Deck at the warehouse offshoot House studio. CD booklet cover designed by Erik Dearly and Barry Deck.

New!

Fits and Starts (EIG 004) the debut CD by the studio band Binary Race. Features ten compositions written and produced by its main creative force Tom Ware. In 1981 Ware released "The Fourth Circle" on Six Records of New York, Germany. The album, which received much critical acclaim in Germany, was virtually unnoticed in the United States. With his new project, Binary Race, Ware continues his experimentation with increasingly altered down, more complex and a multitude of sound layering. Produced and engineered by Ware at Digisound Studio in La Vista, Nebraska, this CD is a jarring, yet accessible sound collage created with a very combination of spontaneity and strict creative studio precision.

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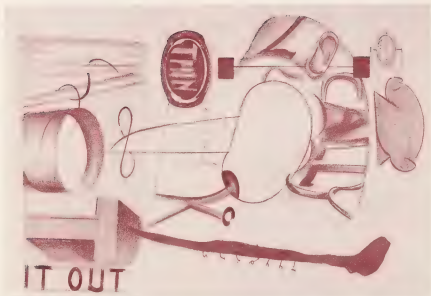
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I consider myself a friend of Ed Fella's. As such, I have trepidation over how he may react to this unmasking. ("Is that you behind the wily smiling visage on the Phil & Finn/Bill Rauhauser catalogue?") This is because part of Ed's ruse has been to play Jester (in Tarot: The Fool).

Ed Fella has many talents. He is a photographer, draughtsman, collage maker, illustrator, and graphic designer. The last medium is divided into two aspects — "commercial" and "art" — "art" being the one which I would like to address. This body of work — catalogues, posters, announcements — is very well known in the art community. Aimed at this community, the work "presupposes certain literacies in a visual continuum."

Ed's avowed purpose is to "degenerate" design. That is, he seeks to deconstruct it — take away the "slickness" (social lubricant) by which ideas are made palatable — with an exposition of contingencies in the language of design.

In considering the work, it is important to understand the role appropriation plays in it. Specifically, appropriation recodes (adds another meaning to) existing meaning. This doubling is the allegorical technique that effaces what Levi-Strauss termed "the surplus of the signifier" that characterizes myth.

As part of the exposition, I would also treat Ed's statements as equally of value. To be sure, I would assert that the statements are prescriptive not descriptive in relation to the work. In the text that follows, all statements by Ed Fella are taken from his master's thesis (Granbrook, 1987).

"Looks good and seems to mean."

A well executed design can be used to prop up insufficient content. (Sometimes it is used in lieu of the content period.) The typeset printed message represents authority. This explains why Ed has

SPIDER'S STRATEGEM:

The Deco

by Vincent A. Carducci

always rendered the pages of this magazine so exactly. It has never been merely a matter of aesthetics — "Beauty in and of itself means little to Ed Fella" — rather, he has striven to "stabilize the referent" (as an uncertain patient is "stabilized") in order to replace vacuum with volume, however fictive it may be. Of course, an acknowledgement of authoritative representation (power/knowledge) leads to the realm of ideology.

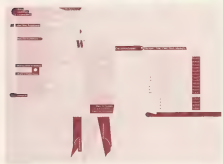
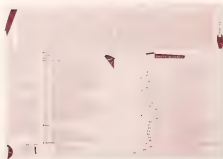
"Art is an ethnocentric cultural construct that you don't gotta have."

This phrase originally appeared on a bumper sticker for the Detroit Artists Market "Autosuggestion" show (1985). It is an appropriation of the Detroit Institute of Arts' advertising slogan "You Gotta Have Art." The DIA's message is set in Avant Garde type. Originally designed for a slicker middle-brow magazine, Avant Garde has become an ubiquitous advertising face often used to connote "culture." The idea of the "avant garde," as is well known, has a significant place in bourgeois mythology. In addition, it must be noted that the "Art" referred to in the DIA slogan is that which has been owned (had) by a particular social group (the "Haves").

In contrast, Ed's bumper sticker is crudely hand lettered. (He is, in actuality, a master of hand-drawn letter forms.) This subverts points to the underclass who are without "fine" anything, including access to slick typography. The message — rendered as a graffiti — also reveals an aspect of "the voice" in class articulations, to wit: that "he (the underclass) has only one language, that of his empancipation..." (Roland Barthes)

"Design is assigned signs, playing an art with no caution but obedience, posing ordering systems as explanations and indulging the same self anew, while attending and singing in a staid construct."

In contrast to art, the contingencies of design are blatant. It is clearly in the service of media as an ideological disseminator. The designer is beholden to the client. Design is "air art," that is, a simulacrum of "real" art. It plays with no caution but "obedience" — it is "free" only within certain limits ("good taste," "mass appeal," etc.). Its "freedom" is couched in notions of "expression," "creativity," "originality," etc. How, then, does one practice design?





RESTAURANT DESIGN

"Work from duplicity, not conviction"
This prescription is the essence of deconstructive practice. It mirrors
that time-(dis)honored institution: The Hidden Agenda.

An example of this strategem is the cover photograph of the "Gill Silverman Selects" catalogue (Detroit Focus, 1993). In the stop-action photograph, the artists are shown, along with Silverman, caught in mid-air. While serving to picture the participants in the exhibition, the photograph also illustrates the collector's power in the art market (when he says "Dump!", we say "How high?")

Another, far more complex, example is the catalogue for the recent "Morris Brose: A Sustained Vision" exhibition (Detroit Focus, 1997). The conventional role of the exhibition catalogue is to be transparent in order to posit the artist as "Originator" and "Creator." In contradiction to this, Ed demonstrates that other "creators" are at work.

The existence of the essayist is asserted by calling attention to the text with horizontal placement of type on the page. The role of the photographer is put forth by using images taken of the studio with desks, drapery, and other objects appearing alongside the sculpture being exhibited rather than disembodied (transcendentalizing) them with seamless backdrops. The designer's presence is indicated by these affectations in addition to other manipulations of text and imagery. The artist is seen as existing among others in the catalogue nexus. The document shows the equality of all... almost.

Constructive Web of Edward Fella

Upon further analysis it becomes apparent that it is the designer who is in the superior position. His running of text sideways interrupts our casual reading — it also serves to turn the catalogue itself into sculpture because one must turn it in space to continue. In addition, he has control over cropping the photography, which destroys the integrity of the photographer's frame.

Moreover, the designer maintains a position against the work he has been charged with authorizing through the representational power of his medium. This difference is established at the outset on the catalogue's cover by the mutation of the typography in which the artist's name and exhibition's title is set.

Inside, the deconstruction continues. The catalogue essay is sideways because its function is strictly "auditory" (read: puffery) and, therefore, of relative unimportance. The essay is prefaced by a quote from Plato's Republic that is set sinking on the page (Idealist-as-tyranny).

The photographs are cropped in such a way as to align angles in the work depicted with those of the frame. The work is sometimes shown against gridded backdrops (see *Ancestral Ritual* and *Study for Cat's Cradle*) or aligned with other objects within the framing. These strategies portray disaffection with Romantic notions about the "freedom of creativity" asserted for and by the artist. Instead, the work is shown enmeshed in its environment; ideologically linked to convention.

"Art makes mēnista"

Levi-Strauss has maintained that the function of myth is to resolve contradiction. When myth is negated, as through Ed Fella's web of deconstruction, contradiction can be erased by a flight into madness. The question, as in the cases of Nietzsche and the Dane: Is it real or is it feigned?

Vincent A. Carducci is an artist, critic, and designer. He is a Michigan editor of the *New Art Examiner* and Detroit correspondent for *Artforum*. This essay is reprinted from *Detroit Focus Quarterly*, Fall 1997.



We know it well.
Fact, Not Opinion
 Show and Tell: the working woman.
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 Don't just sit there!

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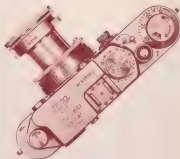
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long time, is that for use, or just because you like collecting?

Fella: It's something I like doing. Commercial artists and designers have always looked at the vernacular and had a love/hate relationship with it. You love it because it looks so great and it seems so free and innocent, but then you hate it because you can't do it like that. And frequently the work that professionals do seems almost contrived next to it. Another reason I was interested in the vernacular came from the fact that all during the sixties, Pop/Street/Studio was a big influence on my generation of designers and illustrators. Their work made us aware of it. And also I think commercial artists always were interested in historic styles, street culture and signs, and all that stuff. It's part of the tradition of commercial art. All though I can't figure out exactly when one vernacular ends and another begins. I really think that vernacular is more than just low end. Now it goes up into the middle, don't you think? For example, a lot of advertising and professional design has become a vernacular.

Mr. Keedy: Graphic designers haven't always used the vernacular. Since you claim to come out of the vernacular, how do you (as opposed to other graphic designers, with strictly graphic design backgrounds) use it?

Fella: I use two kinds of vernacular. One is the low culture vernacular, that everybody likes. I used it in those light decorative illustrations that I used to do. Then there's the mid-cult vernacular, which took me a while to recognize. I was an illustrator and designer who did this stuff in a pure way, without any self-consciousness or irony about it. Now they both inform my design equally.

Mr. Keedy: Another thing you have been involved in all along, which is sort of odd for a commercial artist, is the fine arts world. Fella: That also goes back to my training. At Cass Tech we studied fine art along with commercial art. It was based on the Bauhaus ideal; there wasn't much distinction made between the two. So we looked at artists and designers like Herbert Bayer and Moholy-Nagy, who were both designers or "layout men" or commercial artists and painters. After I left school, even though I worked as a commercial artist, I always thought of myself as an artist and a designer. I continued to produce paintings and drawings right along with commercial work. And I never ceased doing it; I still photograph, do collage and draw. Today there seems to be a bigger split between the two than in the innocent days of the Bauhaus, when the new ideal was that the artist could function within the culture as a commercial and fine artist.

Mr. Keedy: Why can't experimentation be done in your commercial work?

Fella: Well, I couldn't make it work. I had diffi-
culty crossing the middle ground. On the one hand, I did this work that was highly experimental or "arty," for which I had a reputation. And on the other hand I did pretty mundane stuff. The problem, for me, was that middle ground, which I never quite found. Actually that's an important point in my practice. It's both my failure in a way and my success. Somehow I was able to do this really idiosyncratic and detached kind of experimentation, totally free of many necessities and constraints, done within the context of the design world, and then I also did my commercial work. And even though that was on a high level, professionally and commercially, the level was no higher than the standard. So is other words, I won awards in art directors' shows and Illustration shows right along with my peers, but it was far work that was only as good as the current work, not anything that was really outside or beyond that.

Mr. Keedy: But today all the work you do is printed and is for clients. And when I show your work to other people, the first reaction is, "How does he ever get away with this?" I could never get a client

to accept anything like this."

Fella: But that is work I do for art organizations.

Mr. Keedy: Are those the only clients who would accept that type of work?

Fella: That kind of experimental work, yes. But in general, even art organizations didn't accept it very readily. Besides being a practicing designer at Detroit, I was involved in art organizations as an artist. In the mid '70s, I volunteered in supplying them with design work, since I worked in a studio and had access to all sorts of facilities. I also understood production and could get things printed cheaply. I got type by adding it to the galleys of my jobs. To make a case for my experimental graphic design, I used the argument that they were funded by the government and by patrons to show the work of artists and photographers who didn't have a commercial market. My claim was that I did experimental design that didn't have a commercial outlet either, and it should be supported by the same money that funded a space for artists. I made sure that the messages were legible and intact, because I wanted it to function. I did find out how conservative some artists are when it comes to graphic design. They want things to look like the stuff they see all around them. They don't want people to experiment with their communications. But I must add, I did have a lot of support for the work from many of the artists in Detroit and one gallery director in particular, Geri Blaskin of Detroit Focus, has been especially understanding of this idea. Especially since some of the Focus pieces take a slightly perverse delight in commenting on the process of art reception and art making. None of these have any connection whatsoever with the artist's work or their individual styles, other than broad categories like "sculpture" or "selection."

Mr. Keedy: So alternative, experimental graphic design has to find its own kind of support network. You don't see it supported by the commercial market.

Fella: Not usually, especially work that is highly unconventional.

Mr. Keedy: But then what's the point of doing unconventional or experimental work?

Fella: Just to keep pushing. It's part of our culture to constantly keep pushing. There is always the need, almost a tradition, for wanting something different, something new. It happens in technology and the arts simply want to follow. And it goes deeper than that; it is the need to continue to explore possibilities within conventions of communication. And when you change them, you don't necessarily change

the way legibility functions. I want to fuss with typography and what constitutes and generates it, and its letterforms. I don't design to be servile.

Mr. Keedy: What is the difference between art and design?

Fella: In design you must have permission, whereas in art you don't need permission other than permission of the culture. Culture gives permission to make abstract paintings in the twentieth century. It didn't give permission to make them in the fifteenth century, although it was totally possible to make them. With graphic design it is the same thing. The designer always has to have permission from someone to do it, because somebody has to pay for the printing and somebody has to read it.

"Art makes me nuts" because art is the only way out of the constraints of design which are its very definition. It is assigned and obedient, yet while it

lets you indulge yourself aesthetically in many instances and even renew yourself conceptually, it is always something given by someone outside; a restriction on the totally free self. So any solution is still a solution to the initial problem that needed solving. "Problems are my friends," said Milton Glaser. And, on the other hand, it is open. It extends in all directions with no closure ever really possible. Art has no hold other than the small part you make your individual definition through your expression (even if it's within a whole class of other like-minded artists). But art is still ultimately ungrounded by its undefinability. And that can make you crazy, or maybe you have to be crazy to do it, not (as I read said internally, but externally).

Mr. Keedy: People that are not familiar with your new

MAKE INSIGNIFICANT
work are probably baffled most by your irregular letter spacing and the anti-aesthetic or anti-mastery, as you yourself call it, that you use in your work. What is this irregularity, inconsistency and anti-mastery about, and where did it come from?

Fella: It comes from the culture that I function in, that I participate in, and mediate as a designer and artist. It comes from a realization that things are just getting smarter and smarter and I feel that there's a particular conceit in that. In order to open things up again, you can't endlessly design one more legible typeface, one even more legible than the rest. So at some point you just have to take that conceit away. Especially in graphic design, we're surrounded by really slick design. It's an extremely anti-handed profession. In order to break out of that, you either have to become the most facile professional of them all or chip away at it somehow. Chip away at that conceit of the slick profession that gets ever and ever tighter.

Mr. Keedy: But as you talk about chipping away at that conceit or going against it, the kind of irregularity and anti-mastery that you're exploring is not exactly naive.

Fella: No. In fact, the irregularity is rigorously thought out, based loosely on deconstruction. If deconstruction is a way of exposing the glue that holds together western culture, I thought, "What is it that holds together typography?" It's space. "That little bit of space that you have to work with. If letters are a space of foot a part the space doesn't make the connection between letters to make a word. It's too tight a space, if the letters nuzzle together, then you can't read the word. So the idea was simply to play with that little space and see if you had a bit of room to maneuver with that glue that holds it all together."

There was always a quest for the perfect spacing, for perfect letters and perfect words and lines. Look at ITC typefaces, for instance; they've gotten so perfect that nobody likes them anymore. They are almost slippery, you can't see them anymore. I was also interested in the idea of time and the irregularity of time. Time on the one hand drags on, and on the other hand is flexible. Sometimes it seems longer, sometimes it seems shorter. I thought of that in terms of letters also. On the one hand they just have to move along, but there is that little bit of flexibility called duration... Also, I was hearing nothing but complaints about bad kerning in computer type. Especially from professionals who thought they knew better and probably did. So I thought, why not take all of these things and explore them as an aesthetic condition? In a kind of analytic way.

Mr. Keedy: Is the idea of similar differences related to this also?

Fella: Right. Similar differences, different similarities, like taking two serif faces and putting them together.

Mr. Keedy: But those two serif faces, unlike the traditional way of thinking, explore contrast by their similarity, not their difference.

Fella: It's like language, words are different and yet they're the same. It's the slight differences that make a word ... between bat and cat. And it's also those slight differences that are the operating factors in all typefaces.

Mr. Keedy: That gets into the area of legibility, then. Designers have different ideas about what is legible and what is illegible. I know that some of your work has been called illegible by some designers.

Fella: Yes, but it is not really illegible. You can read ev-

ery-

thing. It's just the conventions of legibility that are being challenged. If you take the time you can really read everything.

Mr. Keedy: Why do you think designers are so obsessed with clarity and legibility?

Fella: Oh, that's a time factor again. Nobody wants to give design any time. Messages have to communicate quickly.

Mr. Keedy: Why do you think people are reluctant to give design any time?

Fella: Well, because they are victims of the same conventions. Artists at first weren't given the time to abstract something or distort it. People wanted to see realistic paintings. They didn't want to look at blue trees. Yet Art won all those battles. Although it's amazing how Philistine some artists can be when it comes to design, by not allowing designers to take the same liberties with time that they want or insist on for their own work ... a certain difficulty of reception, the idea that you have to bring a knowledge to it.

Mr. Keedy: But the conventions of legibility seem to come and go, even in a short period of time. Don't you think that in your earlier days as a practicing commercial artist there was more tolerance for that? Do you agree that Swiss Modernism/International Style might have decreased some of the tolerance that existed at one point?

Fella: Oh, yes. That kind of rationalism was a real attempt to reduce everything scientifically to a state of complete legibility. It took all the quirky, idiosyncratic expression out of letterforms and typography. And now it's being put back in through deliberate, self-conscious efforts. Post Modernism has brought it all back; the idiosyncratic, the personal, the expressive. And it's all Neo now, because we're aware of it, we're self-conscious. All the stuff that I do is very knowingly done. I'm a Neo-designer tool.

Mr. Keedy: That's an important point. A lot of people see your work and quite often make the assumption that it isn't done knowingly, that it isn't self-conscious. Too often designers, more than the general public, make the assumption that because something isn't done the "correct" way, it's done out of

ignorance. They assume you did it wrong because you don't know the "right way" to do it, rather than thinking that you might have done it for a reason. Much of your work is about questioning what is right and wrong.

Fella: Yes, it is always fun to poke and prod at the designers' notions of correctness, and to constantly question the conventions. Modernism, in many ways, was a reductive project, and Modernist design closed itself off. Post-Modernism was just more interesting. It opened up a consciousness of marginal expressions. History is no longer an authority but a referent. It let styles co-exist. It wasn't the "either/or" but the "both/and," as Robert Venturi said. And, as Hard Werken put it, "A lot can be used." In commercial art "a lot" was always used. It was blatant in ripping off anything possible. Now it has come full circle, and we call it appropriation and suddenly it is all legitimate. I like mining and

I'm old

enough now to dig around

in my own history and re-work it. I want to reinsert my present self into it. I would add the Chicago designer, David Frej's comment, "And, there is a lot to be done."

Mr. Keedy: Your work has obviously been a big influence on quite a few designers, myself included. I would like to know what you've been influenced by.

Fella: Well, everything and everybody that I've ever come across! But the first was that experimental mode of European Modernism and the American tradition of the always new. I was somehow indoctrinated into it from high school in the fifties on; the idea of knowing history and the surrounding work of all my contemporaries. Pushpin Studios was a big force in the business in the early sixties, as was the culture of Pop Art. And I always read art magazines along with design annuals and design publications. Designers used to look at artists, that's what *Paul Rand* did. Although I think that changed somewhat by the eighties. Design doesn't follow art anymore and art doesn't necessarily follow design; they co-exist feeding off the culture simultaneously. Then secondly, I read, or misread, a lot of stuff. I've always been interested in literature; especially literary criticism and poetics (Roland Barthes, Structuralism, and semiotics). What fascinates me is interpretation, the idea of reading into something. And theory: how meaning is created, deliberately or unconsciously or determined by our culture. That everything has a multiplicity of meanings that can never be pinned down; the supposed impossibility of a closed meaning. I like the play of loaded messages and hidden ones, too. Once you get into this idea, it easily translates into how meaning in design can be created. Not just on a surface level, but structurally, that you can encode it, that you can put references into it that may not be evident on the surface but that take a closer reading.

Mr. Keedy: Are there any individuals that have influenced you?

Fella: Yes, one model for me has been the work of Vladimir Nabokov. I not only read his books but I've read about his work. His novels are very complex in dealing with the element of play and of double coding. Under the guise of a simple narrative will be an extremely complex weaving of elements. This kind of self-reflexivity can be a lot of fun for a designer. The Focus Gallery flyers

are full of this sort of stuff. I put a lot into them and I always fantasize that a smart critic could do a lot with them. But on the other hand, maybe someone could come along and completely deflate my pretensions. I don't know.

Mr. Keedy: All of your students at CalArts work with computers and I know that you are getting a computer yourself. You've worked for a long time without one. Why, after all this time, did you decide to invest the time, money and effort that it takes to become a computer literate designer?

Fella: Well, I've always been interested in the computer. I never said that the computer doesn't do anything that the pencil doesn't do, or the computer is just a typewriter or anything like that. I have always recognized that the computer was something altogether different and that it was the future. I actually feel that I started thinking like a computer a while back, almost inadvertently or instinctively. Some of my work preceded the computer, in that I was doing all these things that are difficult to do manually, but are so obvious and easy to do on the computer

like the mixes of typefaces, the

slight differences in size, the distortions, the irregularities, all that kind of stuff, I

guess I didn't get into the computer earlier because I have all these hand skills and have used them to the same effect. Also, computer technology is becoming more seamless. I just avoided the whole first phase of the computer, the bitmap phase. Initially, the professional world didn't really deal with computers either, as they are now. That was something that started in schools and in smaller practices. But now, the computer has become the only way to make graphic design. Everything else is, in a sense, outdated. A designer now has the kind of control that you could have before if you were a skilled jack-of-all-trades. You had to be a typographer, a photographer, and have access to stuff like whole archives. Now it's all in one machine. Another thing is that the computer is an incredible drawing device. It doesn't in any way replace drawing. In fact, I think it's going to open up drawing to whole new levels.

Mr. Keedy: How has teaching at CalArts affected your work? Or has it?

Fella: Well, it affects my work in that I probably do less of it. One of the problems of teaching is that a lot of your energy goes into teaching and the results end up on the students' drawing board. The students have to sit down and do the work. And I think that you can vicariously work through them. On the other hand, school is a real laboratory for trying out new ideas. Students can also be very inspiring and energizing. The trick is not to despair and say "God, they do better work than I do, maybe I should quit," which I think some design teachers do as they get older. It's easy to retire into teaching, as it is easy for young people sometimes to go into teaching and never really practice. I really do want the two things to balance out and to work and teach, and there's no reason for that not to occur.

Mr. Keedy: Some designers, particularly older ones, complain about the future of design and younger designers. What's your take on the future of design?

Fella: I think the future of design is going to be glowing. All futures basically are. The computer is opening up so many possibilities. Graphic design with the computer, printing media, film/video and yet to come technologies are going to be really incredible. We're at the brink of a whole new era. A wonderful cliché, even if it's true!

Mr. Keedy is a graphic/typeface designer in LA and instructor at CalArts with his pal Ed.

FORMS THAT GIVE INSUFFICIENT MEANINGS



CONVERSATION Edward Fella

AND

Mr. Keedy: You were trained as a commercial artist and illustrator and worked in various commercial art studios in Detroit. After 30 years in a successful career, why did you go to school, first at Center for Creative Studies and then to Cranbrook?

Fella: One reason was I had spent all these years in the commercial art business, and I never felt I was really "legitimate." So I thought if I went to school, getting a degree would somehow legitimize what I did. By this time, design degrees were quite prevalent in the profession. Another reason was that it would give me the option to teach.

Mr. Keedy: These were not really considerations when you started your career?

Fella: Not at all. I went to Cass Technical High School. I never attended a university. Despite being offered a scholarship when I graduated, I didn't go, because I received such good training as a commercial artist in high school. I entered the art business immediately and became a practicing professional by the time I was nineteen. In the fifties, going to school and having a degree, especially with my Detroit working class background, wasn't that important. Being able to work was. Years later, I came to regret that. By the mid-eighties, I had another opportunity to go to school. My children were grown up, about to leave home to go to college, and I thought, "Now, why don't I do the same thing? Then I won't feel this kind of separation anxiety." I had spent the last fifteen years bringing up my children as a single parent, all while working of course. Which is easy to do in the design/art business, since you make your own time and hours and determine your own income.

Mr. Keedy: Going to graduate school at the age of 48 was also easier for you because you happened to be friends with Kathy McCoy?

Fella: Right, that was another connection. In the late sixties, I was working as a designer/illustrator at Skidmore, Sawyer, a Detroit art studio, when Kathy McCoy was

hired on as a designer.

She was different from most of the other people I'd known in the art business, because she had actually studied design in college, whereas most of my peers hadn't. Though we were all very successful commercial artists, most of us had either technical high school backgrounds or had come up through the apprentice system, a sort of on-the-job training. Kathy studied industrial design, and then she went on to work as a graphic designer for various corporations. Through her I became more involved in an analytical

Mr. Keedy:

signs of that work. This was in 1969 or 1970.

Mr. Keedy: The vernacular is a very hot issue in graphic design today. However, most graphic designers think and use the vernacular differently from you, since you came out of commercial art.

Fella: I was the vernacular! I was like those people that Robert Venturi wrote about, right? The guys that made the signs in Las Vegas. On a somewhat higher level of course, kind of a mid-level of vernacular. It wasn't the folk vernacular, which commercial artists were very fond of. We all read GRAPHIS and articles about various kinds

of folk art and signs. Since I was also a decorative illustrator, I was especially interested in things that were crude or naive, unlearned, because that is what decorative illustration took so much inspiration from.

Mr. Keedy: When you entered Cranbrook, and were really immersed in "high design," did it change the way you thought about the vernacular and what it means? You

could have just completely dumped the vernacular and become a sophisticated Modernist designer.

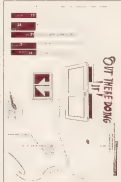
Fella: I guess I could have, but I was too cynical for that. I saw this "high end" design being as much a style as the various vernaculars.

Mr. Keedy: So you are interested in them equally then?

Fella: Yes, and one of the things I wanted to bring to "high design" was the vernacular or commercial art, which had had a really bad name, as did advertising, since the sixties. Somehow graphic design was considered to be more pure, despite its connection to the corporate world. Today, corporate, Swiss (International Style) graphic design has a bad name, like commercial art or advertising design had

twenty years ago, which is kind of ironic.

Mr. Keedy: You have a lot of polaroids of signs. And have been collecting examples of the vernacular for a



commercial designers would kid Kathy about her high design background, and she would kid us back, but we developed a common respect that really changed my own practice and made it much more considered. It helped me put the

design part of my own work into a sort of historical perspective, which I hadn't connected before. In commercial art studios, illustrators like myself were very aware of the history of illustration and knew some design history too. I knew the Museum of Modern Art version of the history of design, Futurism, Dada, the Bauhaus. Like a lot of other advertising designers, I wasn't aware of the ideas behind later versions of Modernism, like Swiss Design. I

thought it was just another style. It really didn't mean much to us because we weren't corporate designers and we weren't involved in design systems. But we did recognize the stylistic



Design:

Eileen Aboulafia
Pi Benio
Rose Brown

Edward Fella
Benita Goldman

R. Robert Kangas
Gary Kulak
Diane Postula Levine
Wendy MacGaw
Tom Phardel

Sharon Que
Ted Ramsay

James Sandall
Mark Schwing
John Shannon
Nelson Smith

Susanne Stephenson
Sam Trella
Richard Tucker
Deborah Jill White
Gary Zych

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Joe Zajac
Joseph Warner

EXHIBITION
Gilda Swedeen

Sharon Renzel

Jo Powers

ALSO
Lila Kadaj

Bradley Jones

IN THE

AREA:
Robert Caskey, Wendy MacGraw, Nelson Smith, Rod Strickland

Detroit Artists

6-7:30 AM
Market Opening

Wednesday, April 5, 7:00-9:00 P.M. DETROIT PUBLIC LIBRARY

Friends of the Main Library

5201 Woodward Avenue

Auditorium

Panel Discussion:
ALTERNATIVE SPACE—WHAT IS IT?

Moderator:
Gene Boskin, Board Member and Midwest Regional Representative to
National Association of
Artist Organizations.

PANELISTS:
Samuel Sachs II, Director, Detroit Institute of Arts.

Pamela and Timothy Hill, owners of the Hill Gallery, Birmingham
Michigan.

Sam Morelle, Past President, Buckhorn
Fine Arts Project, Flint, Michigan.

Panel Discussion:
Grete Weekley, Artist and one of the original organizers of Detroit
Focus.

Richard Azam

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CURATORS: DETROIT FOCUS

SCULPTURE

CURATOR: JOSEPH WESNER
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Stew Handachu
James Hay
Matthew Holland
Gary Lausch
Brian Liljeblad
Dora Natella
Matthew Schellenberg
Richard String
Michell Thomas
Robert Wilhelm

Opening Reception: Friday June 8, 5:30-8:30pm

Detroit Focus Gallery
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CHARLES BIRD
LARRY CRESSMAN
SUZY GUREK

RESERVATIONS:

CURATOR: MARY BOATMAN
HOURS: 23-24 PM
20, 19 50

MA 11:30-12:30 PM
WED-SAT 12-6 PM

Of Light/Primitive Processes:

Dorothy Potter Barnett
Daniel G. Pohlman
Jack O. Summers

October 13-November 11, 1989

Sponsorship of Artists:

Curator:
Carlos Diaz
Gallery:
Lakota
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ARTISTS' CHOICE
JUNE 30-JULY 28
RECEPTION: JULY 7, 5:30-8:30PM

ROBERT BIELAT
LINCOLN EDDY

AWARDS: 1989
RECEPTION: JULY 7, 5:30-8:30PM

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ARTISTS
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NEUWALDER
JOHN

RUNNING-JOHNSON
ALBERT YOUNG

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FEBRUARY 16
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mathew hanna
dana b. standish

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5:30-8:30

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RUTH LAMPKINS
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STEVEN MEALY
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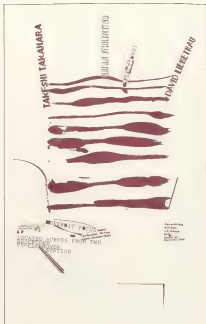
From Artists Studio/Current Work
Curator: Jon Zajac, Shirley Parikh

July 13th - August 3rd, 1990
Opening Reception: Friday, 5:30-8:30pm
Arts Foundation of Michigan Awards
Presentation, 7:30

REVIEW COMMITTEE Selections
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DAVID GREENWOOD
ELLEN MOUGILLAS
TOM TERRY

SEPTEMBER 7 - OCTOBER 6

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 JAMES A. HODGES
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 JAMES A. HODGES
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 OCTOBER 14 - NOVEMBER 11
 COMMERCIAL ART, ILLUSTRATION, GRAPHIC AND INDUSTRIAL DESIGN
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PREVIEW COMMITTEE SELECTS

DETROIT FOCUS GALLERY
 OCTOBER 14 - NOVEMBER 11
 COMMERCIAL ART, ILLUSTRATION, GRAPHIC AND INDUSTRIAL DESIGN
 EDWARD FELLA
 CHUCK SHIRES
 JAMES A. HODGES
 JONATHAN R. TEASDALE

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ART STUDIOS/
CURRENT
WORK

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STEPHANIE SARRIS
CAROL SCHRAMM

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JOSEPH WIESNER, ARTIST/EDUCATOR
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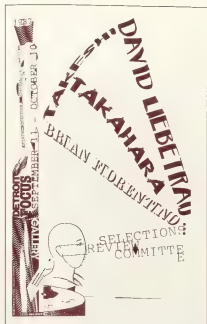
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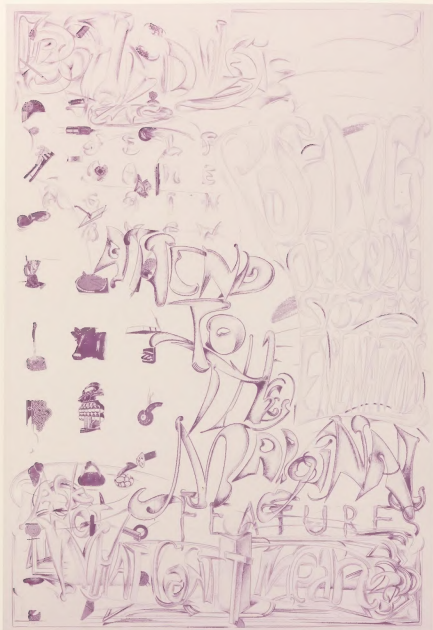


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Design: *SEWARD FELLA*, Bearing the California Republic in the stars and stripes

Design: Edward Fella, working before photography with pencil of culture

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